TEMPLE UNIVERSITY

CONFERENCE ON VISUAL ANTHROPOLOGY

MARCH 6-9, 1974

CONFERENCE PROGRAM

AND

ABSTRACTS
TEMPLE UNIVERSITY
CONFERENCE ON VISUAL ANTHROPOLOGY
MARCH 6-9, 1974

Sponsored by the Departments of Anthropology and Radio-Television-Film
of Temple University in cooperation with the Society for the Anthropology
of Visual Communication.

Conference Committee: Jay Ruby (Director), Galen Longwell, Tim Lyons,
Sue Williams, Leon Oboler, Richard Chalfen, and
Darryl Monteleone.

Additional Financial Assistance: Temple University's University Lectures and Forums
Committee (Dr. Marie-Georgette Steisel, Chairperson
and Lillian Stroff, Coordinator)

Technical Assistance: The Audio-Visual Center, Temple University
Poster Design: Galen Longwell

Non-Scheduled Film Screenings

Since this conference is viewed as an opportunity for image makers and
social scientists to exchange ideas and opinions, a free screening room,
Room 105 in Ritter Hall, is available for conferees to use. If you have
a film to show, see Darryl Monteleone and he will schedule it for you.

FOOD... and finding it

Consult the enclosed Guide to Good Dining, compiled by Philadelphia
Magazine. The Center City section will be most useful, but see also
pp. 11-12 for Boothby's Oyster House and John's Hof-Brau, each about
10 to 15 minutes by car from Temple Campus; and the section on South
and West Philadelphia.

For a trenchant, in-depth review of Philadelphia's restaurants (and its
bars, bookstores, museums, etc.) see the Collegiate Guide to Greater

The best map of Philadelphia for drivers, walkers, and subway-goers is
published by SEPTA; 25¢ at most newsstands.

Supplementary Restaurant Guide

Near Temple Campus; moderate prices; good for lunch. Traveling north
on Broad Street.

Linton's, 1770 N. Broad Street, corner Broad and Columbia; standard prole food.
Mitten Hall Cafeteria, east side Broad, corner Berks Mall; only
University facility open, 7:30 A.M. to 2:30 P.M., closed Saturday.

MacDonald's, Broad and Diamond.

Owl's Nest, 2010 N. Broad, hoagies, cheese steaks.

Fisher's, N. Broad between Venango and Erie, good food, fast service,
chocolate chip ice cream excellent. Moderate prices.

Some worthy Places Ignore by Philadelphia Magazine

Bain's Cafeteria, 1024 Chestnut St. and 215 S. Broad St.; deli goodies,
platters.

La Banane Noire, 534 S. 4th St.; combination restaurant, coffee house,
ice cream parlor; no liquor. Good for soups, salads, crepes, desserts,
moderate prices.

Chocho, 1824 Ludlow St.; Japanese food, intimate setting, moderate prices.

Chinatown, vicinity 9th and Race Sts.; several good places relatively
cheap. Try: Mayflower, 220 N. 10th St.; Pepsi (Happy Garden), 204 N.
10th St.; China Gate, 1008 Race St.; China City, 923 Race St.; South
China Restaurant, 208 N. 9th St.

Chuckwagons, 816 Chestnut St., 1616 Chestnut St.; sandwiches, platters,
beer.

Day's Delicatessen, 13th and Spruce Sts.; deli goodies, dinners available.

The Gilded Cage, 261 S. 21st St.; big on salads, soups, no liquor, moderate
prices.

Kelly's Opposite the Reading Terminal, 16 N. 12th St. seafood house,
moderate prices, liquor available.

Pub Tikî, 1718 Walnut St.; Fancy drinks and Polynesian decor, Chinese-
Polynesian food, moderate prices.

Snooky's, 523 S. 8th St. seafood house, beer.

Victor Cafe, 1303 Dickinson (South Philadelphia, between 13th and Broad
Sts.), Italian food with a singing flower man, moderate to expensive.

Villa di Roma, 955 S. 9th St.; beer, wine, and pasta in the heart of the
Italian market; try the mussels, moderate prices.

Zum-Zum, 1527 Chestnut St.; beer and German wurst, relatively cheap.

La Crepe, 1425 Chestnut St. French onion soup and crepes, moderate.
PROGRAM FOR WEDNESDAY, MARCH 6, 1974

Morning:

I. Registration - 11:00 - 1:00 P.M. Foyer of Walk Auditorium, Ritter Hall.

Afternoon:

II. Introductory Remarks - 1:00 - 1:30 P.M. Walk Auditorium, Ritter Hall

III. Exposing Yourself - 1:30 - 5:00 P.M. Walk Auditorium, Ritter Hall
   A. Opening remarks by panelists 1:30 - 2:30 P.M.
   B. Break 2:30 - 2:45 P.M.
   C. Film Screenings
      1. Parental Roles: Don and Mae. Hubert Smith 2:45 P.M.
      2. Diane. Mary Feldhaus-Weber 3:10 P.M.
      3. Betty Tells Her Story. Liane Brandon 3:40 P.M.
      4. Not So Young As Then. Liane Brandon 4:00 P.M.
   D. Discussion 4:20 - 5:00 P.M.

IV. Film Screenings - 1:30 - 5:00 P.M. Room 200, College Hall
   A. Teaching Sign Language to the Chimpanzee Washoe. Allen and Beatrice Gardner 1:30 P.M.
   B. A Chimpanzee Family. Jane Goodall and Hugo Van Lawick 2:25 P.M.
   C. Chimpanzees of the Gombe National Park. Jane Goodall and Hugo Van Lawick 2:35 P.M.
   D. Projection 70's - Communications 2:45 P.M.
   E. Ancient Sardis. Charles Lyman 3:15 P.M.

V. Workshop on the Basic Techniques of Motion Picture Production, Part I
   1:30 - 5:00 P.M. Room 200, Annenberg Hall

Evening:

VI. Exposing Yourself - 7:30 P.M. Walk Auditorium, Ritter Hall
   A. Going Home. Adolfas Mekas and Pola Chapelle
PROGRAM FOR THURSDAY, MARCH 7, 1974

Morning:

I. Exposing Yourself - 9:00 A.M. - 12:30 P.M. Walk Auditorium, Ritter Hall
   A. Front and Back. Andrew Lugg and Lynne Cohen 9:00 A.M.
   B. Reminiscences of a Journey to Lithuania Jonas Mekas 9:10 A.M.
   C. Break 10:40 A.M.
   D. Mother Marries a Man of Mellow Mien. Abigail Child 10:55 A.M.
   E. Ricky and Rocky. Jeff Krienes 11:05 A.M.
   F. Chicken Soup. Kenny Schneider 11:20 A.M.
   G. Discussion 11:35 A.M.

II. Film Screenings - 9:30 A.M. - 11:00 A.M. Room 200, College Hall
   A. A Gathering in the Desert. Toby Marquez, Bill Mauger, and Phillip Strub 9:30 A.M.
   B. Little White Salmon Indian Settlement. Harry Dawson, Jr. 9:50 A.M.
   C. The Spirit of Ethnography. O. Michael Watson, Irving Soloway, and Steven Feld 10:25 A.M.


IV. Workshop for Video Virgins - 9:00 A.M. - Noon Temple Center City, 1619 Walnut Street

V. Papers - 9:00 A.M. - 12:30 P.M. Room 100, Ritter Hall
   A. Volunteered Papers I: The Study of Visual Mediators
      1. Robert J. Flaherty: Paradox and Pioneer in Anthropological Vices and Virtues through Film. John Pyros 9:00 A.M.
      2. The Peasant on the Egyptian Screen: Symbol and Reality. Raymond Baker (Williams) 9:30 A.M.
      3. Concerned Photography: An Anthropological Viewpoint. Rochelle Kolodny (Loyola-Montreal) 10:00 A.M.
B. Volunteered Papers II: The Study of the Structural Dimensions of Visual Mediation. 10:30 A.M. – 12:30 P.M.

1. Defining Interpretive Film Practice. Clinton Bergum (San Francisco State) 10:30 A.M.

2. Structural Determinants of Reality and Fiction. Sari Thomas (Penn) 11:00 A.M.


4. Temporal and Spatial Junctures in Film. John Carey (Penn) 12:00 P.M.

VI. Film Screening – 9:00 A.M. – 5:00 P.M. Room 104, Ritter Hall

A. Towards Baruya Manhood. Ian Dunlap

Afternoon:

VII. Exposing Yourself – 2:00 – 5:00 P.M. Walk Auditorium, Ritter Hall

A. Liebalala (Sweetheart). Margaret Hubbard 2:00 P.M.

B. Break 3:00 P.M.

C. Last of the Cuiva. Brian Moser 3:15 P.M.

D. Discussion 4:20 P.M.

VIII. Film Screenings – 1:30 – 5:00 P.M. Room 200, College Hall

A. The Tribe that Hides From Man. Adrian Cowell 1:30 P.M.

B. The Xinguana: Aborigines of South America. 2:35 P.M.

C. The Araucanians of Ruka Chory: Summer. Jorge Preloran 3:05 P.M.

D. The Tree of Life. Bruce and Karen Lane and David Taylor 4:00 P.M.

E. Makirtare. H. Schlenker and Dore Andree 4:20 P.M.

F. Guarahy Checha. P.D. Dubosc 4:35 P.M.

IX. Advanced Videotape Workshop – 2:00 – 5:00 P.M. Temple Center City, 1619 Walnut Street.

X. Workshop on Still Photography – 2:00 – 5:00 P.M. Room 102, Ritter Hall
XI. Volunteered Papers III: The Use of Visual Technology in the Study of Behavioral Codes. 2:00 - 4:30 P.M. Room 100, Ritter Hall.

A. Recording and Understanding Symbolic Systems of Spatial Orientation: Two Case Studies From Uganda. Robert Thornton (Chicago) 2:00 P.M.

B. Personal Space and Queueing Behavior. Iles Minoff (Princeton) 2:30 P.M.

C. Non-Verbal Communication: Some Typical French and Polish Gestures. Henry Niedzielski (Universytet Jagiellonski) 3:00 P.M.

D. Truth and Reality in the Documentary Film. Ernest Rose (Temple) 3:30 P.M.

E. Verbal and Visual Accounts of a Ritual Setting. Bennetta Jules Rosette (University of California, San Diego) 4:00 P.M.

XII. Seminar: Remote Control Television in the Academy for Contemporary Problems. John Suchy (Battelle, Columbus) 4:00 - 5:00 P.M. Room 101, Ritter Hall.

Evening:

XIII. Film Screening - 8:00 P.M. Sheraton Hotel, Grand Ballroom, 17th & JFK

A. Eakins. Chris Speeth, Daniel Dietrichs, Ralph Moore, and Margaret Turner

PROGRAM FOR FRIDAY, MARCH 8, 1974

Morning:

I. Exposing Yourself 9:00 A.M. - 12:30 P.M. Walk Auditorium, Ritter Hall

A. Joyce at 3½. Joyce Chopra and Claudia Weill 9:00 A.M.

B. My Father the Doctor. Miriam Weinstein 9:30 A.M.

C. Living With Peter. Miriam Weinstein 9:50 A.M.

D. We Get Married Twice. Miriam Weinstein 10:15 A.M.

E. Break 10:40 A.M.

F. Discussion 11:00 A.M.

II. Workshop on Ethnographic Uses of Still Photography 9:30 A.M. - 12:30 P.M. Room 107, Ritter Hall
III. Film Screenings - 9:00 A.M. - 1:30 P.M. College Hall, Room 200
   A. John Marshall's Bushman Film Studies
      1. Debe's Tantrum 9:00 A.M.
      2. The Wasp Nest 9:10 A.M.
      3. Playing With Scorpions 9:30 A.M.
      4. A Rite of Passage 9:35 A.M.
      5. !Kung Bushman Hunting Equipment 9:50 A.M.
   B. Under the Men's Tree. David and Judith MacDougall 10:30 A.M.
   C. Man of Serengeti. National Geographic 10:50 A.M.
   D. Desert Caravan. Lor Hazam 11:45 A.M.
   E. 'Ko-Bushman. D. Heunemann and J. H. Heinz 12:00 P.M.
   F. Heal the Whole Man. Paul Robinson 12:05 P.M.
   G. The Adventurer Returns. Anatole Dauman 1:00 P.M.

IV. VTR Screenings - 9:30 A.M. - 12:30 P.M. Room 103, Ritter Hall
   A. An Overview of Cakchiquel Back-Strap Loom Weaving in the Central Highland of Guatemala. Wendy, Rikki, and Hugo Ripp (SUNY, Stonybrook) 9:30 A.M.
   B. Break 10:45 A.M.
   C. Caucus, Jonice Blue (Rice) 11:00 A.M.
   D. 4th and Central. Rodolfo Serrano (New Mexico) 12:00 P.M.

V. Seminars on the Anthropology of Dance - 9:30 A.M. - 12:30 P.M.
   Room 100, Ritter Hall
   A. The Communication of Thai Social Norms and Values through Thai Dance-Drama. Stephanie Krebs (Harvard) 9:30 A.M.
   B. The Fighting Dances of Orissa. Judith Blank 11:00 A.M.

VI. Seminar: From Thalipusam to Floating in the Air. Ronald Simons and Gunter Pfaff (Michigan State) 9:30 A.M. Room 101, Ritter Hall

VII. Technical Exhibits - 10:00 A.M. - 4:00 P.M. Rooms 108-110, 111-113, Ritter Hall
Afternoon:

VIII. Film Screenings with Discussion - 2:00 - 5:00 P.M. Walk Auditorium, Ritter Hall

Death and Dying

A. How Could I Not Be Among You. Thomas Reichmann. 2:00 P.M.
B. Waiting... Richard Lonetto and Lorne Rubinstein. (University of Guelph) 2:30 P.M.
C. Discussion
D. Break
E. You See...I've Had A Life. Ben Levin (Temple) 4:00 P.M.
F. Discussion 4:30 P.M.

IX. Film Screenings - 1:45 - 5:30 P.M. College Hall, Room 200

A. The Work of Gomis. Yvonne Hannemann 1:45 P.M.
B. Bali: Art and Religion. John Coast and David Attenborough 2:40 P.M.
C. Bali: Island of Universe. Hart Sprager and Keith Lorenz 3:10 P.M.
D. Dani Houses. Karl Heider (UCLA) 3:40 P.M.
E. Dani Sweet Potatoes. Karl Heider (UCLA) 4:00 P.M.
F. Mabugi: Trance of the Toraja. Lee Rhoads, Jr. and Eric Crystal 4:20 P.M.
G. Return to the Dreaming. Cecil Holmes and Robert Raymond 4:45 P.M.

X. Workshop on the Basic Techniques of Motion Picture Production, Part II
2:00 - 5:00 P.M. Room 200, Annenberg Hall

XI. Audio Workshop for Field Workers 2:00 - 5:00 P.M. Room 107, Ritter Hall

XII. VTR Screenings - 2:00 - 5:30 P.M. Room 103, Ritter Hall

A. Evolution of Banjo Style: in Upper East Tennessee. Richard Blaustein (East Tennessee State) 2:00 P.M.
B. Peters Valley Crafts Village. 2:45 P.M.
VTR Screenings (cont'd)

C. First Haircut. Vicki Polon and Abigail Child  3:30 P.M.

D. On Becoming an Indian: "I Can Tell You This Now." Kaye Miller and Roberta Kass (University of Illinois, Chicago Circle)  4:00 P.M.

XIII. Seminars - 2:00 - 5:30 P.M. Room 100, Ritter Hall

A. Seminar: The Distorted Image. John and Selma Appel (Michigan State)  2:00 P.M.

B. Seminar: The Gay Woman Looks at Her World. Dian Kramer (Temple)  3:30 P.M.

Evening:

XIV. Film Screening with Discussion - 8:00 P.M. Walk Auditorium, Ritter Hall

A. The Jail. Saul Landau and Michael Anderson

PROGRAM FOR SATURDAY, MARCH 9, 1974

Morning:

I. Film Screenings with Discussion - 9:00 A.M. - 12:30 P.M. Walk Auditorium, Ritter Hall

A. Tidikawa and Friends. Jeff and Sue Doring  9:00 A.M.

B. Brazil

C. Patriarch in Plumes. Brian Perkins  10:45 A.M.

D. Discussion  11:45 A.M.

II. Super 8mm Screenings - 9:30 A.M. - 11:00 A.M. Room 104, Ritter Hall

A. The Luck of the Lord of the Land. Gary Seaman  9:30 A.M.

B. Breaking the Blood Bowl. Gary Seaman  10:00 A.M.

C. The Quiltmakers. Patricia Mastick (UCLA)  10:30 A.M.
IV. Seminar: Dynamic Video Images and Human Personality Assessment.  
I. Brooks Holder and Jno Moorman (Southern Illinois). 9:30 – 11:00 A.M.  
Room 100, Ritter Hall

V. Seminar: Analysis of Informant-Made Videotapes of the Kapelle of Africa.  
Beryl Bellman (California Institute of the Arts). 11:00 A.M. – 1:00 P.M.  
Room 101, Ritter Hall

VI. Symposium: Teaching and Student Research in Non-Verbal Communication.  
Stephanie Krebs and Lawrence Wylie (Harvard). 9:30 A.M. – 12:30 P.M.  
Room 100, Ritter Hall

VII. Film Screenings – 9:30 A.M. – 12:00 P.M. College Hall, Room 200  
A. Adolescent Responsibilities: Craig and Mark Hubert Smith 9:30 A.M.  
B. Hoppy Birthday. Karl Lohman, Jr. 10:00 A.M.  
C. The Volunteers. Leon and Regina Cbooler 10:05 A.M.  
D. In the Street. Helen Levitt, Janice Loeb, and James Agee 10:25 A.M.  
E. Cynthia's Ceremony. Bard Martin. 10:45 A.M.  
F. Ray Lum: Mule Trader. Bobby Taylor, Bill Ferris, and Judy Peizer 11:15 A.M.  
G. Bread. Craig Umanoff 11:35 A.M.

Afternoon:

VIII. Film Screenings and Discussion – 2:00 – 5:00 P.M. Walk Auditorium, Ritter Hall  
A. Highway Landscape. J.J. Murphy 2:00 P.M.  
B. It Ain't City Music. Tom Davenport 2:10 P.M.  
C. Arrow to the Sun. Gerald McDermott. 2:25 P.M.  
D. Discussion 2:40 P.M.  
E. Break 3:00 P.M.  
F. Dry Wood and Hot Pepper. Les Blank 3:15 P.M.

IX. Film Screenings – 2:00 – 5:00 P.M. College Hall, Room 200  
A. Methadone: An Investigation. Julia Reichert and James Klein
B. Red Squad
Film Screenings (cont'd)

C. We're No. 1: The Story of a String Band. Lawrence Salzmann.


E. Mr. Wells. Adrian O. Natalini.

F. Happy Mother's Day. Richard Leacock and Joyce Chopra.

X. Symposium: Life vs. Art: Interpretations of Visual Communication. Larry Gross (Penn), Coordinator 2:00 - 4:00 P.M. Room 100, Ritter Hall.

Attribution and Inference in the Interpretation of Stage and Candid Film Events. Paul Messaris and Michael Fahlenik (Penn)

Style and Format as Determinants of Attitudinal and Inferential Assessments of Photographic Portraits. Sari Thomas (Penn)

The Following Still Photographic Exhibits will be on Display During the Conference:

A. Carnival Strippers. Susan Meiselas

B. Frustrations with Farmworkers. Jay R. Perrine

C. The Baptist Home: An Anthropologist's View. Susan P. Davis

D. Walpole Prison Photographs. Richard Kahn

E. The Yagua Blowgun. Nancy Flowers

F. The Himalayan Langur. John M. Bishop

G. Melemchigaon, A Sherpa Village. John M. Bishop

H. Natural Childbirth. Miriam Weinstein

I. Ritual Sequencing Among the Akha of Thailand. David Reingold

J. Tukuna Hair Pulling Ceremony. Trudy Karr
PROGRAM ABSTRACTS

Wednesday Afternoon, March 6

EXPOSING YOURSELF

Walk Auditorium, Fitter Hall


   Family in problem of "control" among parents and teenage boys. Man and woman differ in philosophy and style of dealing with boys. They are in scenes with the boys and between each other.

   Actuality filming.


   The story Betty tells is a simple one. She needed "the perfect dress" for a very special occasion. Betty describes in amusing detail how she found just the right one, spent more than she could afford for it, modeled it for admiring friends, felt absolutely transformed and then ... never got to wear it. The story and Betty are witty, engaging, and delightful.

   Then Betty is asked to tell her story again, and this time the story is strikingly different. While the facts still remain the same, Betty reveals how she really felt about them: her anxiety over buying the dress, her discomfort at being praised for beauty she feels she doesn't have, and her subsequent shock at the way things turn out. Betty becomes withdrawn, sad, and vulnerable, and her voice, body and words express the painfulness of the memory. The contrast between the two stories is haunting.

Using portraits from the high school yearbook, the film moves into the fifteenth reunion of the Class of 1957, capturing first the nervousness, excitement and shock of recognition of a group separated by fifteen years. The mood changes to nostalgia, with the reminiscences of former cheerleaders, the humorous recitation of a poem written for the occasion, and the presentation of gifts to members of the class. The film then turns to people in more intimate groupings — women in front of the mirror in the ladies' room, couples dancing, old friends singing together, several people commenting on their lives. As the evening gets later, the participants become more mellow, and the overriding mood more poignant. To the music of the slow last dance, reminiscent of high school proms, people slowly leave in groups and singly.

Beyond the specific events that take place during the reunion, the film extends into very basic questions about the passage of time and its effects on friendships, on values, on perceptions.

FILM SCREENINGS

College Hall, Room 200


In Project Washoe, two-way communication was established with a chimpanzee by means of Ameslan, the sign language used by the deaf in North America. This is a selection from the film record illustrating: the range of Washoe's vocabulary, including signs for objects, proper names, modifiers, actions, and negatives; the development of sentence-like sequences of signs; the contexts in which she signed, including requests, answers to questions, spontaneous comments and questions, and blind testing conditions; and the research methodology which emphasized (1) the integration of two-way communication into all aspects of the daily life of the chimpanzee, and (2) rigorous testing procedures.

Flo and older mother bring up most recent member of the family, Flint.


In the park, chimpanzees show the various abilities—from stealing bananas to peering in a mirror.


The exciting possibilities of the new communications media—the laser, picture-phone, credit-data banks, and space-satellites are explored as well as some inherent problems and dangers.


This film presents the work of the Harvard-Cornell Expedition which has, so far, spent over ten years in attempting to reconstruct the ancient city of Sardis. When the excavation uncovers the need to restore missing parts or repair broken sections of the city and its artifacts, stonemasons and other artisans, using tools similar to those of the craftsmen of the time the city was built, carve or build replacement parts at the site of the excavation. Maps and drawings clearly illustrate the magnitude of this project and help to show all of the detail necessary to involve the viewer in the process of rediscovering one of the long lost peaks of world civilization.

WORKSHOP ON THE BASIC TECHNIQUES OF MOTION PICTURE PRODUCTION
Ray Fielding (Temple) and Darryl Monteleone (Temple)
Room 200, Annenberg Hall

This workshop is confined to persons who have had no previous cinematographic experiences. Fielding will lecture on the basic steps of filmmaking. Monteleone will instruct the participants in the use of a 16mm camera and aid them in shooting a brief film exercise. During part II (held on Friday afternoon) participants will edit their footage.

Wednesday Evening, March 6

EXPOSING YOURSELF

Walk Auditorium, Ritter Hall

This film was made in the summer of 1971, when Adolfo and Jonas Mekas visited their birthplace in Lithuania after a period of 27 years. (It is thus a counterpart to brother Jonas' film "Reminiscences from a Journey.") For the most part the text comes from the early diaries which Adolfo kept as a boy in Lithuania and later in a German workcamp. It is spoken partly by him and partly by Pola Chapelle.

**THURSDAY MORNING; MARCH 7**

**EXPOSING YOURSELF**

Walk Auditorium, Ritter Hall


An often overlooked form of "folk-art"--the picture postcard--is here used as an instrument to reveal the hopes, dreams, daily realities (and even kinship structures) of average Americans in a time just recently past.


The film consists of three parts. The first part is made up of footage I shot during my first years in America. It shows me and my brother Adolfo, how we looked in those days; miscellaneous footage of immigrants in Brooklyn, picnicking, dancing, singing; in the streets of Williamsburg.

The second part was shot in August 1971, in Lithuania. Almost all of the footage comes from the village I was born in. You see the old house, my mother, all the brothers, goofing, celebrating our home-coming; you see some of the places we used to know; you see the field work, and other insignificant details and memories. You don't really see how Lithuania is today: you see it only through
the memories of a Displaced Person back home for the first time in twenty five years.

The third part begins with a parenthesis in Elmsford, a suburb of Hamburg, where we spent a year in a forced labor camp during the war. After the parenthesis closes, we are in Vienna where we see some of my best friends. You also see the Monastery of Kremsunster, the Starmsdorff caste of Nitsh, the house of Wittgenstein, etc. The film ends with the burning of the Vienna fruit market, August, 1971.


This film is a fairy-tale without a moral; the style of home-movies by a professional filmmaker. It takes the form of a documentary as it follows the wedding from preparations to final leave-taking. One hears my mother talking, discussing her past relationships with men: her father, her brothers, her first husband, and her new love. For her, love is everything. It defines herself, her functions, her happiness. A suburban "love story" set in Deal, New Jersey.


A simple record of a lower middle-class Italian wedding shower.


The actual killing and plucking of the chicken, praying; half in Yiddish and half in English. Then the recipe told by a woman whose husband has been in the Kosher poultry business for forty years. They pray again and eat the "chicken soup".
FILM SCREENINGS  Room 200, College Hall


Forget every stereotype image you have of the American Indian. Forget poetic names, serious lined faces, individuals living off the land, high unemployment, drunken stupors, sprawling families, or words of the government. The Chemehuevi Indians, of Paiute origin, were dispersed from their native land as late as the 1930’s. They have become assimilated into western culture with uncanny ease, and presently head: prosperous companies, work as teachers, medical secretaries, geologists, construction workers. However in the past few years, a movement has erupted to bring the tribe back to its ancestral homeland—people drawn only by the spirit that they are in some part Chemehuevi. Which culture will survive? The white man’s that they adopted so effortlessly, or the ancient philosophies of their parents? Or can both survive? The film is perhaps the only document showing Chemehuevi basket weaving, a nearly extinct art. The difficulty of older people constructing the once traditional willow hut bears testimony to the cultural struggle the Chemehuevi—as perhaps all modern men—must grapple with.


The film presents a story written by Leo Alexander, Yakima, and fisherman. The pictures present various aspects of history and culture of the Plateau Indians of the Columbia River region of Mid-eastern Washington and Oregon. The film moves to historical information then into present cultural activities, fishing, net making, celebration dancing, root digging. The people at L.W.S.I.S. are leading the legal battles for retention of fishing rights on the Columbia River. Their situation is similar to many Indian people, yet they do not and the film does not intend to represent every individual. Though the film deals with specific circumstances, attitudes of the dominant culture toward native Americans are almost universal in North America. This film is an attempt at Indian expression.

This film depicts the development of an ethnographer, from courses in a university, through his ordeals as a fieldworker, to his emergence as a competent scientist.

**Movement Workshop**  Room 107, Ritter Hall

**What You See is What You Get and What You Get is What You See.**
Edrie Ferdun, Diane Freeman, Najwa Adra (Temple)

This workshop is directed toward researchers interested in body movement and dance analysis in intra-cultural and cross-cultural contexts. Bring clothes for moving.

**Beginner's Videotape Workshop.** Temple Center City, 1610 Walnut St.

**Workshop for Video Virgins.** Galen Longwell (Temple).

This workshop was designed for people with little or no experience with television as a teaching or research tool. The program will include a presentation of how the medium works, demonstrations of currently available systems, a review of videotape recording systems of the future, and the opportunity for a hands on experience.

**Papers**  Room 100, Ritter Hall


   The paper shall offer a short biography of Flaherty, a consideration of his contributions to the arts and sciences, and the external insistence of the filmmaker's weltanschauung upon the subjects of his filmic studies.


   An assessment of the manner and significance of the portrayal of Egyptian peasants (the vast majority of the population) in Egyptian films.


   The questions being asked in this paper are: What is "concerned" photography? How and why do photographers produce it? What are the social implications of this art form?
4. Defining Interpretive Film Practice. Clinton Bergum (San Francisco State).

This paper outlines interpretive film as a translation process from one culture to another in terms of meanings of perceived reality.


A report on a study which analytically compared an American Family series with soap operas in order to demonstrate that the real or fictional nature of a presentation is encoded within structural dimensions rather than in content or thematic ones.


This paper explores the application of an ethnography of communications framework on the structure and function of a mayor's press conference.

7. Temporal and Spatial Junctures in Film. John Carey (Penn).

The paper will be a treatment of temporal junctures in feature length American fiction films, i.e. how a filmmaker communicates to his audience that a given scene in a film is taking place at a different point in time and/or space than the previous one. This will be a diachronic analysis, tracing the development of the communication code from the 1920s through the 1960s.

Film Screening

Room 104, Ritter Hall


7 hours, 45 minutes. Distributor: Australian Information Service, 636 Fifth Avenue, New York, New York 10020. Sale Price: Apply to Distributor. Rental Price: $100 per booking of two weeks for entire program or $12.50 for any individual film for one day's use.

Towards Baruya Manhood is a 7 3/4 hour documentary of an important event in the lives of the Baruya tribesmen.

The gathering of the Baruya people and the initiation ceremonies are grouped for convenience into nine films.

Village Life I and II give a general introductory account of Baruya life.
The seven subsequent parts titled: Scaffolding, Ceremonial House, Decorations, The Ceremonies Begin, The Ceremonies Continue, The Ceremonies End, Feast at Yanyi trace the varied ceremonial activities connected with the initiation into manhood: constructing the ceremonial house or Chimya; decorating the initiates; lighting the ceremonial fires; dancing; worship; the highly sacred ceremonies and ordeals leading to the final feast.

EXPOSING YOURSELF

WALK AUDITORIUM, RITTER HALL


Rare ethnographic document of life of the Lozi people of Barotseland (now part of Zambia), filmed in 1935. Native actors depict scenes from their daily lives, portraying all aspects of a courtship and concluding with an actual wedding ritual. Includes the male's initial wooing; his plea for aid from the witch doctor, who uses divination and medicine to ensure a successful marriage; the community elders settling a dispute between the hero and his rival for the bride; presentation of cattle and money to the bride's father; re-enaction of marriage by capture; cutting of bride's hair to married-woman fashion; and wedding celebration in which masked dancers perform on a high wire and bathe in fire. One sequence in which a young man with magical immunity to stings allows scorpions to crawl on his chest is especially impressive, though peripheral to the main story. Other aspects of Lozi culture are also shown.


This film is one program in the four part series, The Disappearing World, which is the story of the last six hundred people of the dying Cuiva tribe.

The Cuiva Indians live in Columbia. Some of them have been killed by white cattle ranchers, others have been robbed of their land. The remaining Cuiva live a Stone Age existence as naked hunters, unaware of white men in the world outside.

The Cuiva are nomads, moving regularly from camp to camp, working only when there is real necessity.
FILM SCREENINGS

ROOM 200, COLLEGE HALL


   In this documentary Brazilian explorers Orlando and Claudio Villas Boas search deep in the Amazon jungles for the Kren-Akre Indians—a tribe which has previously killed on sight—in order that this tribe may be saved from the death, disease, and destruction which follows the imposed civilization being placed upon the jungle by prospectors, diamond hunters, and others. The objective is to bring the Kren-Akre to the 8,500 square mile Xingu National Park where Indian culture and economy survive. The brothers, with the help of the disc-lipped Tchukahmei tribe, search from the air and ground during the two years this film was being made. Their efforts to save other Amazon tribes are also recorded.


   Spear dances, bodily ornamentation, and puberty rites are customs exhibited by the Xinguana, a tribe that continues to live untouched by civilization in the vast jungle watershed of the Xingu River in Central Brazil. Highlighted in the film is the Kwarup ceremony, an elaborate ancestral memorial culminating in wrestling matches.


   Some 700 Araucanian Indians, who call themselves Mapuches, live along 100 miles of the narrow valley of the Ruca Choroy river in the southern Andes of Argentina. The summer months are tense in preparation for the winter, in which they remain completely isolated. They plant grass and cereals to feed the few sheep they possess. The women weave their traditional designs for the barter. They reap pinones, the basis for their lean diet. The young men emigrate to other more fertile areas to work.

   Among the highlights of the film which was shot over a period of 6 years, are a funeral for one of the most important curing women of the tribe, and the colorful and exhilarating annual ceremony of propitiatory offerings, the Ngullatum.

The film records the Volador ceremony of the Totonac Indians of Huehuetla, Puebla, Mexico. Continuity is provided by the steps of the ceremony itself: feeling the tree, dragging it to the church, preparation for raising, the raising of the pole, then the fiesta itself: procession with candles and statues; the dance groups - San Migueles, Quezales, Negritos, and, interwoven, the continuing Volador ceremony, culminating in the Capitan's dance on the pole tip and the descent of the other six Voladores, a sort of aerial maypole. This ceremony is interpreted in its pre-Christian aspects through the use of symbolism, montage, and some really fine Nahuatl poetry, pre-conquest variety. Continuity (and the impact of the film, which is spare and snappy) is achieved through tight editing, using action match and eye match to avoid rough edges.


Makiritare Indians use the slash and burn cultivation. Shows the burning of a section of cut forest and clearing of undergrowth. The women select stakes, carry them to the field where holes are dug and shoots planted. It shows the harvesting of pineapple and bananas which are then carried back to camp.


Documents a day in the life of a typical Paraguayan peasant family, with emphasis on non-verbal behavior. Show agricultural and domestic tasks, children's play, and the family sharing a hot midday meal in the field some distance from the house.

VIDEOTAPE WORKSHOP. Temple Center City. 1619 Walnut St.

Advanced Videotape Workshop. Galen Longwell (Temple)

This workshop is designed for people with television sophistication including people with production and usage experience. The workshop will consist of presentations and discussions of learned techniques. It will be an exchange of knowledge among experienced people.
PHOTOGRAPHY WORKSHOP

ROOM 102, RITTER HALL


This workshop will focus on technical and methodological problems in the ethnographic uses of photography. Particular attention will be paid to the solution of problems of photography in tropical areas. Discussion will cover the advantages and disadvantages of particular types of film and equipment as these relate to particular field problems and theoretical approaches. Participants are invited to bring their own equipment to the workshop and to raise specific problems which they have encountered (or expect to encounter.)

PAPERS

ROOM 100, RITTER HALL


Using photographs, maps, and drawings, an analysis of the pastoral Jie of N. E. Uganda reveals a specific mode of spacial perception and orientation with emphasis on the elements of the environment which are symbolically significant.

2. Personal Space and Queueing Behavior. Iles Minoff (Princeton)


A demonstration of some typical French and Polish gestures illustrate the telling of two stories (in English) with French and Polish "accents", more or less impersonating two "typical" foreigners.

4. Truth and Reality in the Documentary Film. Ernest Rose (Temple).

One of the basic goals of factual filming is that the audience accept it as "real" or unaltered with by "staging" or other contrivances imposed by the filmmaker which might change its character. But can we actually tell the difference? Two experiments were conducted by an advanced class in Temple's Radio-TV-Film Department to determine in what measure audience members perceive subtle differences between staged and unstaged film material.

5. Verbal and Visual Accounts of a Ritual Setting. Bennetta Jules-Rosette (University of California, San Diego)

This paper will deal with problems of filming a ritual event in which the ethnographer wishes to capture not only the progression of the event but some aspects of its character as a spiritual or subjective experience.
Thursday Evening, March 7

FILM SCREENING

SHERATON HOTEL, GRAND BALLROOM


This film study of the famous American artist, Thomas Eakins, is a refreshing and startling change from most art films dealing with the life and work of painters. Eakins, who died in 1916, is still remembered by some people who knew him when they were young. They have been caught, just in time, to make a living record of his age. Eakins was a motion picture photographer and teacher, whose interest in the nude human placed him in conflict with the prevailing artistic and social standards of 19th century America.

Friday Morning, March 8

EXPOSING YOURSELF

WALK AUDITORIUM, RITTER HALL


The working out of a life style by a woman filmmaker who has her first child at age 34. Late pregnancy, the actual birth of a daughter, the stress between love for a child and the demands of a career, the erosion of male privilege that her husband struggles to accept.


The film shows Ms. Weinstein's father as he goes about his daily life. Questions about their joint and separate pasts and presents are asked. Old home movies and photos are included.

Ms. Weinstein interviews her boyfriend, her mother, Peter’s sister, etc. on the subject of living together without being married. A mesh of many different opinions results.


They got married twice; one time on the spur of the moment in their living room, and the other time in a big New York reception. The two events were filmed in radically different styles reflecting their different natures.

PHOTOGRAPHY WORKSHOP

ROOM 107, RITTER HALL


This workshop will examine various theoretical approaches to the ethnographic use of still photography. Still photography is the most widely used mechanical recording system in anthropological fieldwork, yet little attention is paid to preparing the ethnographer to utilize it effectively. It is hoped that the participants in this workshop will be prepared to contribute to a discussion of the productiveness of various alternative conceptions of the role of still photography in ethnographic documentation.

FILM SCREENINGS

ROOM 200, COLLEGE HALL

Di'ai has planned to gather sweet berries with sister and to leave her five-year-old son, Debe, behind with his half-sister, !Nai. Debe looking forward to the trip, strongly resists being left behind. The predicament becomes hopeless and Di'ai struggles off, bearing Debe on her back.


Gathering wild food is the basic subsistence activity in Nyae Nyae and the responsibility of !Kung women. Men distribute the game they kill and maintain a network of favors and obligations which binds people together. Women provide only for their families. This film follows a group of women and children as they gather sweet, fresh !kole berries and sha berries. The younger women, led by !Nai, bait a nest of wasps. As the day wears on, Debe, Da'ai's young son, becomes restless. Da'ai asks !Nai to take Debe home. She refuses and walks off to join the young women.


!Kung people, by and large, are not excited by the threat of dangerous encounters with each other or their environment. They do not respect the warrior or admire the struggle against nature, believing that such follies are provoked by the senseless. But, !Kung children tempting fate in small ways, sometimes play with scorpions, which cannot sting without striking.


In Nyae Nyae, hunting has a special importance: the people crave meat; they need skins for clothing and sack; and sinews to make string for bows and nets. Most importantly, a young man discharges a major social obligation by providing his father-in-law with meat, which is distributed to everyone in the village. The importance of hunting is symbolized in a small ceremony that takes place when a boy has killed his first antelope. This film depicts such a ceremony from the time /Ti!kay, a young boy, kills his
first wildebeest, through the tracking and finding of the animal, the cooking and eating of the meat, and the symbolic sacrifice.


This film presents the hunting kit of the !Kung Bushmen from the collecting of raw materials to the last detail of fabrication.


This film is about a group of Jie men at a dry-season cattle camp in Karamoja District, northeastern Uganda. While boys look after the livestock, men often gather under a tree to talk, joke, and make objects of leather and wood. In the Jie language, with English sub-titles.


Serengeti National Park, a great plain covering 5600 square miles in northern Tanzania, is the natural refuge for the world's largest concentration of animals: zebra, wildebeest, elephant, rhino, giraffe, antelope, lion, cheetah, hyena. It is also the native land of a proud and primitive tribal people, the Masai. Traditionally self-sufficient warriors, both the Masai and the wildlife they revere and protect are now surrounded by their last remaining and most formidable enemy—the 20th century. Rigid Masai social structure based on ancient ritual, bravery, faith in nature, and respect for living things dictates a doomed struggle against the technology and speed of modern civilization. This is the story of a people and a land in transition, as seen through the eyes of a young Masai tribesman with a foot in each world and stake in both.


The story of a twelve-year-old boy who makes his first trip with a camel caravan across the Sahara. The boy's 1,000 mile desert journey shows a difficult way of life in an exotic yet hostile environment.

This film shows a Bushman fashioning an object which is later used in a game played by the men. A group of Bushmen are seen during the game where the "toy" is flung into the air. During the "toy"s" spinning descent, one of the men positions himself below for the moment when he can catch and immediately fling the "toy" back into the air.

10. Heal the Whole Man. Paul Robinson in collaboration with Mrs. Jean Comaroff. 16 mm. Color. 52 minutes.

This film is about syncretistic religion in southern Africa. The film was shot in Maflkeng, capital village of the Tshidi-Barolong.

It includes coverage of two orthodox churches, Methodist and Catholic; three breakaway sectarian churches - Zion Christian Church, Morians Episcopal Apostolic Church in Zion, and the Sephiroh secret church. There is a general exposition of Tshidi cosmology and beliefs in witchcraft and pollution.


The Hollywood western has been imitated and emulated in all corners of the world, but never indicted for its violence and aberrations of hero worship as in this ethnological dramatization by director Moustapha Alassane. A young man returns to his native village with cowboy outfits for his friends, and they act out fantasies of the Wild West, killing and stealing and flaunting their tribal laws.

VTR SCREENINGS

ROOM 103, RITTER HALL


This is a condensed version of a 4 hour tape with special emphasis on the human environment in which the weaving takes place. The tape contains
selected weaving processes for the lay audience, such as: warping; sizing; warp thread spacing; continuous supplementary weft; discontinuous complementary weft; spinning and making of tool.

The technical processes are richly interspersed with other material recording the daily life of a Cakchiquel Indian family such as breast-feeding and a look at the cookhouse which also served as a bedroom for a son and his wife and child.


In February, 1973, 2000 women from across the country gathered in Houston in what marked the first political convention of women in this country. Janice Blue recorded this historic event in an extraordinary, spirited documentary that represents one of the most unusual contemporary statements of its kind as well as perhaps the only extended record of what took place during this significant National Women's Political Caucus Convention.

3. 4th and Central. Rodolfo Serrano (New Mexico)

This film shows how people react while waiting for the light at 4th and Central.

SEMINARS ON THE ANTHROPOLOGY OF DANCE.

ROOM 100, RITTER HALL

1. The Communication of Thai Social Norms and Values Through Thai Dance-Drama. Stephanie Krebs (Harvard)

This presentation indicates specifically how Khon, a form Thai classical dance-drama, physically presents norms and values basic to Thai social structure.

2. The Fighting Dances of Orissa. Judith Blank

This paper develops an anthropological style for looking at the art of another culture by taking up the role of the native audience. If we want to experience something of the beauty of the art form from its own culture's standpoint, we must learn some of the invisible, as well as visible, codes relevant to the dance performance which the audience and actors share.
SEMINAR
ROOM 101, RITTER HALL

1. From Thaipusam to Floating in the Air. Ronald Simons and Gunter Pfaff (Michigan State).

CANCELLED

Friday afternoon, March 8

FILM SCREENINGS WITH DISCUSSION

WALK AUDITORIUM, RITTER HALL

Death and Dying


A film portrait of a poet who is about to die and knows it. Ted Rosenthal had leukemia and the film was made during his illness. It captures the agony, the hope, the terror, and the faith of a gifted young poet during his final months.

2. Waiting... Conceived by Dr. Richard Lometto and Lorne Rubinstein, M.A. Department of Psychology, University of Guelph. Production: Noel Harding, Audio-Visual Services, University of Guelph. Helical Scan 1" Recorder Used: Sony AV3650 1/2" VTR 60 minutes. Distributor: Mactronix, Unit 6, 3135 Universal Drive, Mississauga, Ontario. Sale Price: To be Determined Rental Price: To be Determined.

The taping was carried out at Baycrest Centre for Geriatric Care in Toronto. The videotape attempts to present the hospital as it functions on a day-to-day basis with emphasis on the terminally ill patient. Of special interest are physicians, interns, nurses, family members, and patients talking about their attitudes and fears related to death and dying. A most important sequence in the tape concerns a physician telling a cancer patient that he is going to die. This highly complex and emotional scene is followed by his daughter and the attending physician discussing their feelings about "telling a patient". There are other sequences, as well, devoted to specific patients. The tape does not attempt to answer questions about death and dying. Instead, it does try to provide an essential departure point for discussion.

3. You See...I've Had A Life. Directed, photographed, and edited by Ben Levin. Assistant Director: Mortimer Jordan. Medical Advisor: Dr. J. L. Naiman. Produced in the Documentary Film Workshop, Department of Radio-Television-Film, Temple University. 16 mm. Black and White. Optical Sound. 30 minutes. Camera Used: Eclair ACL and Bell and Howell 70 DR

At 13 going on 14, Paul is a typical, all-American boy. He likes baseball, football, snow-mobiling, and even school...a bright child with an inquisitive mind, mischievous and complex, the delight and despair of his parents' life. What makes Paul different? He has leukemia... Fortunately, he also has a family who rather than seeking to hide the realities of his illness from him, seek to share and face this experience with him.

Made during several months the film shows Paul living, between the times he must spend in the hospital, the normal life of any teenager. As the story unfolds, we see that each hospital visit leaves him closer to his inevitable, untimely end.

A touching, never mawkish family of a very real family, realistically facing a crisis with loving concern for the quality of its interrelationships rather than their length.

FILM SCREENINGS

ROOM 200, COLLEGE HALL:


In many villages in Ceylon, an ancient healing ceremony is performed at the request of the families who have bad luck or some sort of sickness. The ritual priest who conducts these ceremonies is a kind of doctor who cures through the use of dancing, singing, theatre, prayers, herbal treatment, and intricate decorations made from mud, leaves, and flowers.

The Work of the Gomis is about a doctor who conducts these ceremonies. The film shows something of Gomis' life; the life of the villager and details the performance of three ceremonies.


*Mabugi* documents the dramatic ritual of possession held once every three years in the mountain villages of southern Sulawesi island. Utilizing still as well as motion picture photography and drawing the bulk of narration directly from the explanations of the animist priest who directs the ritual the filmmakers hope to present the anatomy of possession as the ceremony moves from practice dancing and meticulous offerings to the gods to violent scenes of possession and the performance of extraordinary feats of agility and courage.


This film shows contemporary Australian Aboriginal art and cave paintings.

AUDIO WORKSHOP

ROOM 107, RITTER HALL

Audio Workshop for Field Workers: A Short Expedition into the magic world of sound recording. Leon Oboler (Temple).

This workshop deals with equipment and methods of recording sound in the field as they relate to the specific needs of anthropologists. It will include hands-on experience in field recording, suggestions for the care and feeding of recording equipment and sample problems with some possible solutions.

VTR SCREENINGS

ROOM 103, RITTER HALL


This VTR demonstrates the development of one older musician's performance techniques.

A portrait of Peters Valley Crafts Village, a partially government subsidized project on National Park Service lands, exploring the environment and attempting to discover the thoughts and feelings of the people who live there.


First Haircut is about a woman's first trip to a beauty salon. She is nervous, anxious, and a difficult subject. As she submits to the hairdresser's control, she goes through a series of internal changes reflected in her eyes, her gestures, her stream of chatter. At the conclusion, she does not like the cut...emphatically so. At that point, a male friend who has accompanied her and the camerawoman who is also her friend begin to question her about her expectations. A realization about self-image and identity is made.

4. On Becoming An Indian: "I Can Tell You This Now." Production, Direction, Editing: Kaye Miller and Roberta Kass. Produced under the auspices of the Research Film Unit at the University of Illinois-Chicago Circle. Helical Scan: 1" Recorder Used: Sony Videorecorder II; Editing: IVC 870. Distributor: Anagram Pictures, 7328 South Euclid Avenue, Chicago, IL 60649. Sale Price: $ 250 ($ 200 on ¾" tape) Rental Price: $ 50 (1" or ¾") 90 minutes.

"I Can Tell You This Now:" is H. R. Thornton's account of his transformation from the spoiled identity of a crippled Caucasian to that of a Dog Soldier of the Cree. The account is mostly rendered from his present perspective, as an Indian—including the enactment of performances he believes appropriate to his identity. Because the subject is still in the stage of transformation, however, some of the material treats his behaviors as a white man and the physical transformation itself.

SEMINARS

ROOM 100, RITTER HALL


Cartoons depicting cultural stereotypes and caricatures in American popular graphics, from 1850 to 1922, are discussed in the context of presenting ethnic and racial group histories.

Friday Evening, March 8

FILM SCREENING WITH DISCUSSION

WALK AUDITORIUM, RITTER HALL


The Jail is an objective portrait of life in a typical jail. Prisoners and guards candidly describe life "on the inside". Because the filmmakers had the cooperation of the sheriff, no restrictions were placed on their filming in the San Francisco County Jail. Discussions of some of the common problems that plague our prisons reveal a surprising diversity of attitudes and personalities among both prison officials and inmates, with no stereotypes apparent.

The Jail is particularly effective in examining the sexual pressures and conflicts that charge the atmosphere of the prison.

Saturday Morning, March 9

FILM SCREENINGS WITH DISCUSSION

WALK AUDITORIUM, RITTER HALL


The Doring's film is a unique document providing the only existing record of the Bedamini living in the remote isolation of the great Papuan Plateau rainforest. Legendary for their aggression and ritual cannibalism, the Bedamini lead gentle and peaceful lives among themselves. Their communal life--its mixture of work and relaxation--is always intimate, full of touching, feeling, response, and love that contrast sharply with their traditional cannibalistic raiding. Largely unnarrated, the film captures the full texture of Bedamini daily life as we are drawn into their gardening, their firelight communion with each other and with the spirits, the tragedy of a child's death, and the satisfaction of hard work. At the climax of the film, the community celebrates the coming of age of 7 young initiates with mock-battle, feasting and all-night music and dancing.
Producer: Brian Perkins, Assistant Producer: A. Perkins. Camera:
Wyngrove. Series Editors: A. Isaacs, C. Parsons. BBC Television
Corporation of Aust., and World Focus Films, Co-production, 16 mm.
Color. Optical Sound. 52 minutes. Camera Used: Arriflex BL., Bolex.
Tape Recorder Used: Nagra. Microphone Used: Sennheisers and others.
Film Stock: Ect. 7254 Neg. Processing Lab: Atlab, Sydney, Australia.
Distributor: Richard Price T.V. and Assoc., Ltd., 17 Bolton St.,
London Wl (sub. office in N.Y.) Apply for price.

This film is about a truly stone-age man who has told the story his
own way. Chief Wamp Wan,65, shows us how he grew up in New Guinea; how
the tribesmen bought wives for between five and 10 pigs (depending on
how hard they thought the women would work); how fingers and earlobes
were lopped off in memory of the dead and how they killed their enemies
over the hills. More important, he tells of the "white devils" who arrived
smelling so bad (of soap) and shoved them into the jet age. The chief—
who's an M.B.E as a result, it seems, of cooperating and not killing the
the white devils—travelled to Britain to censor this film if it was needed.
It wasn't.

SUPER 8 mm SCREENINGS

ROOM 104, RITTER HALL

Magnetic Sound. 30 minutes. Camera Used: Nikon 8x. Film Stock:
Kodachrome II. Processing Lab: Kodak. Distributor—Gary- Seaman,

This film has no narration, only a music track, which drives some peo-
ple crazy, but which is typically Chinese. It is about a group of neigh-
bors who get together twice a year to have a big feast. The host of the
feast gets the income from a set donation of each household represented
at the feast. Then all the men go to the local temple of 'The Lord of
the Land' where they cast divining blocks to determine the next host of the
next feast. Just a pleasantly bucolic-sort of thing with no heavy message.

Sound. 22 minutes. Camera Used: Nikon 8x. Film Stock: Kodachrome II.
Processing Lab: Kodak. Distributor: Gary Seaman, 367 Snyder Hill Rd.
Ithaca, NY 14850. Apply for Price.

Breaking the Blood Bowl is very heavy. The message is the pollution
of death, childbirth and menstruation. This film is meant to be used
in teaching about Chinese religion.

The film is taken from Chinese funeral ritual. The blood which a
mother spills in childbirth is extremely polluting. As penance, she must
undergo tortures in hell unless her descendants take this pollution upon
themselves. In the course of her funeral rites, a man acting as a Buddha
leads the descendants into hell, where they symbolically drink the blood of their mother, thus freeing her from torment.

3. The Quiltmakers. A film by Patricia Mastick; Assisted by David Calloway; with special thanks to Louisa Ahlgrin, Florence Jex, Michael O. Jones, Richard Hawkins; Made through the Ethnographic Film Program, UCLA under the auspices of the Folklore and Mythology Group, UCLA. Made with permission at the Santa Monica Ward of the Church of Jesus Christ by the Latter Day Saints. Super 8 mm. Color. Magnetic Sound. Camera Used: Nikon Super 8. Tape Recorder Used: Nagra III. Microphone Used: Sennheiser 404, 804. Film Stock: Kodachrome II. Processing Lab: Hollywood Valley Film Laboratory. 17 minutes. Distributor: Patricia A. Mastick, John Edwards Memorial Foundation at the Folklore and Mythology Center, University of California, Los Angeles, Los Angeles, California 90024. Sale Price $110. Rental Price $10.

The subject of the film is a group of urban, middle-class, Mormon women who make quilts both individually and as part of a church group as part of their Mormon heritage. Visually, the film offers a picture of the construction of a quilt, the process of quilting, and the interaction of the women. The sound track deals primarily with the responses of these women to quilting as a changing traditional art form and with their conception of themselves as artists. The women's statements about the satisfaction gained from the mastery of technique in an essentially utilitarian art form—what some have called a sense of the aesthetic—is one of the more significant comments on the creative process and aesthetics in art made by the film.

SEMINAR

ROOM 100, RITTER HALL

1. Dynamic Video Images and Human Personality Assessment. I. Brooks Holder and Jno Moorman (Southern Illinois)

The presentation will include (1) a methodology for the making of unstructured, dynamic video images; (2) the presentation of such images for the purpose of projective assessment of human personality; (3) data from other projective techniques administered to subjects prior to this video-tape experience; and (4) a nine-minute video work-composition, representative of all feedback synthesis techniques.

SEMINAR

ROOM 101, RITTER HALL


Tapes made by native informant-videists will be analyzed in two ways: (1) in terms of its format and structure, i.e., the syntactic arrangement of its constituent cademes, and (2) as the mediated intentional gaze of
SYMPOSUM

ROOM 100, RITTER HALL

1. Teaching and Student Research in Non-Verbal Communication. Stephanie Krebs and Lawrence Wylie (Harvard).

Discussion of current research conducted for an anthropology course entitled, "Cultural Differences in Body, Concept, Movement, and Communication.

b. Presentation of student research projects.

FILM SCREENINGS

ROOM 200, COLLEGE HALL


The family is seen in process of deciding whether or not to move to Colorado and live the "good life". Parents consider their family's strengths and weaknesses. Issues: money, work, dependence, cohesiveness, etc.

Actuality filming.


A time-lapse technique speeds up the action at a three-year-old girl's birthday party...edited to a lively samba.

"A volunteer fire company is a poor man's country club!"

The film deals with the social aspects of a volunteer fire company in the hard coal region of north central Pennsylvania. It shows the working class origins of most of the membership and their feelings of professionalism toward their chosen avocation. They feel they are unpaid professional firefighters and they are willing to lose pay and give up vacations to this dedication. But the fire company is much more than just fighting fires. For most of the members it is the central social organization. It is at the "hose" (the hose company bar or recreation room) that they meet their friends, create business partnerships, and even propose marriage. They join the fire company for several reasons, including pure altruism, but also to carry on family traditions and to maintain friendships.

4. In The Street. A film by Helen Levitt, Janice Loeb, and James Agee. 16 mm. Black and White. 20 minutes. Distributor: Van Nostand Reinhold Film Library, 450 West 33rd St. New York, New York 10001

The film deals with one of the toughest slum areas extant: an uptown neighborhood where the adults look like badly repaired Humpty Dumpties who have lived a thousand years in some subway restroom, and where the kids have a wild gypsy charm and evidently spend most of their day savagely spoiling the dress and manners of their elders.


The film focuses on Ray Lun, a trader and storyteller. Born in Rocky Springs, MS on June 21, 1891, he has traded horses, mules, and cattle throughout the United States.

With every trade, he has a tale to tell. From the first horse he bought at the age of twelve to eighty thousand horses bought in Leplant, SD, "Mr. Ray" recalls his experiences for customers in his saddle shop.

The film revolves around the intention of Cynthia, a New York City surrealist painter to marry a tree. Her reasons for her intended ceremony are at once aesthetic and emotional and the film examines them, as well as presenting her in her everyday life. Half of the film consists of interspersed interviews with other artists and friends of Cynthia, who, in addressing themselves in fanciful ways to their private understandings of her proposal, reveal a great deal about themselves as well as about the condition of the modern artist in urban society.


A celebration of life in the making of bread. A woman is seen making and finally biting into a new loaf she has just taken from the oven. Tactile sensations are translated into images; dry, wet, powdery, warm, soft, sticky. Even the delightful taste of fresh baked bread is shared. The folk music of Theodore Bikel adds joy to this simple situation.

FILM SCREENINGS AND DISCUSSION

WALK AUDITORIUM, RITTER HALL


"The filmmaker describes his work as 'a single take, fixed camera meditation on a dead rabbit on Highway #1, outside Iowa City.' As the viewer stares at the almost still life, the elements of the composition come together in sad juxtaposition: the silence of death is set off against the impersonal whizz of passing cars, their momentary appearance in the frame creating almost subliminal flashes of bright metallic color. Otherwise the only movement in the film is provided by the dead rabbit's fur, ruffling in the wind. In the background, blue sky and brown trees, blurred and leafless. In the foreground, hard white gravel. The rabbit's body, caught in the right-center of the frame, lies on the side of the highway, which is reduced by the camera angle to an almost imperceptible gray line dividing the composition in horizontal halves..."

---Ron Epple, Media and Methods

A light-hearted celebration of grass-roots America and its music. This film is about people who play this music and what it means to them. I was as much interested in the "style" of the participants as in their music.


A boy's search for his father leads him to a dazzling voyage - on an arrow to the sun. There in the sky village, he passes through fierce trials until he is recognized by his father, the Lord of the Sun. The boy returns to his pueblo to spread the sun's warm delights.


Dry Wood portrays the Black, French-speaking people of S. W. Louisiana near Mamou, who are large families who work in rice fields and play mostly traditional Cajun music on weekends. The traditional mardi gras and a family hot dog butchering gathering are included.

Hot Pepper is based on Zudeco, Blues king, Clifton Chenier whose only profession is music, in a Blues and Afro Style. Scenes of Bar Room philosophers, Voodoo women, nature, dance halls, the local barber shop are mixed in with Clifton and his music.

FILM SCREENINGS

ROOM 200, COLLEGE HALL

Microphone Used: Sennheiser 815 and Electrovoice RE 15. Film Stock: Tri X reversal 7278. Processing Lab: Cinelab. 50 minutes.


This film shows the preparations, the performance, and the aftermath of a Stringband taking part in the Mummen's Parade, an annual New Year's Day occurrence in Philadelphia.


The blacksmith was the most important craftsman in a colonial community. He manufactured and repaired many of the iron objects necessary for the farm and the household. Seen in detail are the manufacture of an axe, an ornamental sign, and nails. Repairs are made to a chain, to the worm for a cannon, and to a fireplace crane. The blacksmith's relationship to his community is stressed.


Bill Chambers, a Chicagoan, a man whose ancestry is Black (Africa), American Indian, and American Black. Bill's love has been records and this is the business he entered. The film tries to describe Bill's worldview and his immediate environment.

This film documents the first month of life of the Fisher quintuplets, born in Aberdeen, South Dakota, in 1963. However, the primary focus is not upon the new-born infants, but upon the local social matrix into which they made such a sudden appearance.

SYMPOSIUM

ROOM 100, RITTER HALL


1. Introduction: Larry Gross


A distinction is made between two ways of interpreting film:
1. applying one's knowledge of real life to the events in the film;
2. using one's knowledge of filmic conditions to infer the filmmaker's intentions. This distinction is applied to an analysis of viewers' responses to films presented as either deliberately staged or made with a hidden camera.


The intent of this paper is to report on the methodology and findings of an experimental study which examined the extent to which individuals differentially interpreted photographs in terms of:
1. whether the photographs appear in either a documentary (real) or fictional style;
2. whether the photographs are presented as having been taken from television or still photographic sources.